167. *Sandals (native, of palm bark and fiber) — purai. Taurepán (Koch-Grünberg) pəlai (=pəraí).

168. Trade cloth — sara:sa (from Spanish "zaraza").

European mens' clothes —

169. Hat — sombertró
170. Shirt — kamisá
171. Trousers — pantalón
172. Slippers — alpargatá

These are the Spanish words given a Kamarakoto pronunciation.

(A woman's dress of European type is simply called pon, which also means clothing in general)

173. *Legbands (women) — (i)baipu (both bands). Taurepán (Koch-Grünberg), upper band waipu, lower band urakumə.

174. *Armbands (women) — (it)abukamüi (both bands). Taurepán (Koch-Grünberg) upper band (y)a:pügamə', lower band (y)e:ndapəgemə'.

175. *Earrings — (i)panadaino'. Taurepán (Koch-Grünberg) pana:da. (pana = "ear").

176. Head-dress (women, for dancing) — inimo-katsa. (Literally "woven fine thread").

177. *Carrying bands (cotton, worn by women for carrying babies) — bene'. Taurepán (Koch-Grünberg) wene'.

178. *Pouch (crocheted from cotton string, purse-like, generally carried by men) — pakara'. Makuchi (Williams) pa-ka-ra, defined as a sort of basket called a "pegall" or "pack-all" in British Guiana. The Kamarakotos never call a basket pakara (or never make a pakara of basketry). Schomburgk suggests that the Indian word pegala = pakara may have been derived from the English "pack-all." This is certainly a reversal of the process — "pack-all" comes from "pakara."[51]

e. Pigments. These pigments are used as face and body paint and also to color baskets (black only), textiles (red), etc. Beeswax and some of the gums and resins used on various objects also have the effect of coloring them but are not applied solely for this purpose and so cannot be considered true pigments.

179. Black — ainatoron. This is soot scraped from earthenware pots. (The aina — may possibly be a combining form of o. ina, "put," and if so the anomalous o. i has here merged into a diphthong.)

Blue-black —

180. *karōi. Taurepán (Koch-Grünberg) roku, ruku, luku. Sapara, Purokoto, and Wayumara (Koch-Grünberg) luku.

51 [see footnote on p. 312, category 116 — Analyst]

224 identification of these animals). These are the staple food animals, as nearly
262 as any can so be called. Capybaras, kapi:ba, armadillos, atsi:gamo, merun, and mauraima, and anteaters, waremę, are sometimes eaten but are not so
[261] specifically hunted. Monkeys, carnivores, sloths, opossums, and the small rodents are not regularly hunted or eaten except in times of food scarcity. Some allied Indians, even among the Arekunas, regularly eat monkeys but most of the Kamarakotos expressed distaste for monkey flesh.

In spite of the variety of food mammals available, it seems in fact to be relatively rare to obtain one and their meat, however much enjoyed when obtained, is not a staple. Few mammal bones are seen around the houses and the Indians do not claim to be able to procure such game regularly.[110]

223 Birds are more often procured, but still not regularly. They range from
262 the large okira and karmaiba down to the tiny kamata. The principal sorts eaten will be found in the Vocabulary.[1]

224 Among reptiles and amphibians only the tortoises and the larger lizards,
225 ayamaka, are ordinarily eaten, and these not often. ayamaka-eggs are an
262 eagerly sought delicacy when in season and the eggs of practically all the larger wild birds are also eaten. Most Indians eat crocodilians and the absence of these from the Kamarakoto diet is perhaps due rather to rarity and difficulty of capture than to distaste.

222 Among insects the large ant-like bachacos, kaiba', are eaten as are
262 some larvae found in palm trees, tsiya' and iwo. Other insects may be eaten in times of need but are not regular items of diet. Wild honey, tautsan-yeuku,
[231] is much prized but is not abundant enough to be a staple. I did not hear of any
● [237] attempts to domesticate bees. Honey is also used for tattooing and beeswax for fastening blowguns together, coating quivers, etc.

Hunting.

224 Hunting, carried on only by men, is a favorite occupation but probably
[462] not a very productive one. One would anticipate that such Indians would be
[433] skillful hunters and certainly all the men engage in this and have abundant paraphernalia for it and many tales of their prowess, but as far as I could check
[228] the actual performance it is not impressive. For instance we employed successively two men who were agreed to be the best hunters in the tribe, arranged for them to have all their time for this, gave them whatever they wished in the way of ammunition, and offered extra prizes for any unusual success, but one of them did not succeed in getting any game and the other drew blank most days and in a week he got only one animal, an acure, that could be considered a
[262] success from the point of view of pot-hunting. I have already remarked on the
[411] evidence that animal food is more a treat than a regular item of diet. We were also unimpressed by such examples of marksmanship, with their weapons or with ours, as we saw.

110 [see footnote on pp. 319-20, category 116 - Analyst]
1 [see vocabulary on pp. 59-61, category 116 - Analyst]

411 The standard weapon is still the bow and arrow and practically every [867] male over the age of two has a bow of some sort. Very small boys improvise bows out of twigs, much as white children do, and play "Indian." Older boys [824] have bows almost like the men's but smaller. The standard bow (see Fig. 15) is usually made of araguaney wood (urapadę), Tecoma sp., a heavy (heavier than water), fine-grained, dark or reddish brown wood which is carefully smoothed and polished and is beautiful in finish and texture. Its length, often nearly two meters, is greater than the height of the user; one in our collection measures 190 cm., more than 10 cm. longer than the height of the tallest man seen. Its greatest diameter, in the middle, is usually less than 2 centimeters, tapering nearly to a point at both ends. The anteroposterior diameter is greater than the transverse. The front side is grooved for its full length. Fifteen to 20 cm. from each end is a spiral wrapping and between these one or two cords are stretched in the groove, putatively to add to the strength of the bow and help resist the pull. The bowstring is continuous with one of the spiral wrappings, whence it runs up the groove to the nearest end where it is permanently looped and then down the back of the bow to the other end where it is fastened by a loop that is taken off the wood when the bow is not in use. When unstrung the bow is perfectly straight and the string is only enough shorter than the bow to be taut when strung. Smaller bows, for boys or for use against small game, often lack the front strings and special wrappings and have the bowstring considerably shorter so that the bow is more definitely curved when strung.

Although the Kamarakoto bows are very handsome and carefully made, they will not withstand a heavy pull[111] and their accurate and hard-hitting [224] range is only a few meters. The Indian habit, also encouraged by the scarcity and high cost of powder and shot, is not to fire until he is on top of the game and virtually cannot miss.

A full sized arrow may be nearly as long as the bow, 130-190 cm. Arrows of many different types, from mere sharpened sticks up, are used. The most characteristic are the tarau, panachika, supalari, and waibakasi. Of these the tarau (Fig. 16B) is the simplest, as its name (= "simple") implies. It is used for shooting birds and is a reed shaft with a long wooden point. This point, not particularly sharp, is somewhat flattened and has several barbs asymmetrical- [243] ly whittled on its two sides. It is set into the shaft and the joint bound with [237] kurawai thread fastened with beeswax. The string end or nock commonly lacks the plug usual on other arrows and may be formed simply by compressing and binding the reed. This arrow is usually feathered, while the others usually are not. A typical specimen is 130 cm. in length (shorter than most types of arrows) of which the free point measures 14 cm. The center of gravity is 74 1/2 cm. from the butt.

[824] The panachika (Fig. 16D), used for hunting mammals and all sorts of small game, is more complex with a barbed steel point, wooden foreshaft (of

111 [see footnote on p. 320, category 116 - Analysis]

murun-yɛ'), long cane (purau-yɛ') shaft, with a short notched hardwood (murun-yɛ') plug or nock at the butt. The three joints are carefully wrapped with thread coated with beeswax. The foreshaft is commonly painted with a reddish gum on which a crude serpentine design may be traced with a finger while it is still wet. A typical specimen is 148 cm. in length: point 4 cm., point-foreshaft wrapping 7 1/2 cm., foreshaft 21 cm., foreshaft-shaft wrapping 4 1/2 cm., shaft 107 1/2 cm., and string-plug and its wrapping 3 1/2 cm. The center of gravity is 92 cm. from the butt end — relatively farther forward than in the purau, which is feathered while the panachika is not.

The supalari (Fig. 16A) is like the panachika but is somewhat stouter, with a much heavier point, also steel but lanceolate and not barbed. This is the big-game arrow. The foreshaft is short but stout and there may be supplementary strings running from the point-foreshaft to the foreshaft-shaft wrappings. A specimen measures 155 cm. in length: point 6 1/2 cm., point-foreshaft wrapping 3 1/2 cm., foreshaft 9 1/2 cm., foreshaft-shaft wrapping 6 cm., shaft 126 1/2 cm., string-plug and wrapping 3 cm. The center of gravity is 100 1/2 cm. from the butt, still farther forward than in the panachika (the foreshaft is shorter but heavier and the point is longer and heavier).

The fourth type of arrow, waibakasi[112] (Fig. 16 C) is mechanically the most complex. It has the same parts as the panachika and supalari, with a relatively very long foreshaft and stout shaft, but the point is detachable. The point proper is of steel and shaped as in the panachika, but this is continued in two posterior prongs around which a hollow core is built with kurawai' string and balata. This core slips loosely onto the sharpened end of the wooden foreshaft and is held there by a loop of heavy cord inserted into the wrappings of the hollow core and looped around the foreshaft about 20 cm. posterior to this insertion. In use a light cord several meters long is attached to this loop and its end held in the left hand. The arrow is used for shooting large fish. When the point penetrates the fish, the loop slips off the foreshaft, the arrow floats away, and leaves the point in the fish and attached to the line held by the shooter. A specimen is 173 1/2 cm. long, including the point, 167 1/2 cm. without the point. The point alone is 7 1/2 cm. from tip to base of core, 8 cm. to end of prongs, of which 3 1/2 cm. is the bare unwrapped point. Foreshaft 55 1/2 cm., foreshaft-shaft wrapping 6 cm., shaft 101 1/2 cm., string-plug and wrapping 4 1/2 cm. The center of gravity (with point in place) is 103 cm. from the butt, relatively more posterior than in the panachika or supalari but less so than in the feathered tarau.

The waibakasi is different from anything that I find described among the most nearly neighboring or related Indians and my Taurepán informants had never heard of the object or its name, but it is known among the Makuchi and is widespread in British Guiana (Roth). The other three types of arrows are in general use among neighboring Carib tribes.[113] There are at least three types

[text continues on p. 131]

112, 113 [see footnotes on p. 320, category 116 - Analysis]

411 prepared so that they fit perfectly and appear to be only a single tube unless
411 examined closely. Only the outer tube can be made from wood available to
439 the Kamarakotos and they therefore have to obtain the inner tube or the blow-
gun as a whole by trading with the Maquiritares (pabanoton), which makes a
blowgun an expensive and treasured object. They do sometimes obtain only
[137] the inner tube by trade and construct the blowgun themselves. These tubes are
a major item of trade since they grow only in the Guinau and Maquiritare
country whence they are traded over an enormous area.

411 The blowgun as used sometimes consists only of the two fitted tubes, but
[824] generally a mouthpiece is attached. It is made of the hard shell of a palm nut
[322] (probably the awara, but I am not quite sure of this), cut in half, hollowed out,
[237] and pierced, so that it forms a hollow hemisphere with the breach opening of
the bore in the middle. It is fastened to the double tube with beeswax. Re-
lated tribes often have sights on the tube and the Kamarakotos told me that they
also sometimes use sights made of acure teeth, but I did not see any blowguns
with sights among them. In fact, from personal experiment, it seems to me at
least as easy, perhaps even easier, to aim the blowgun without a sight.[114]

Blowguns are commonly about twice as long as the height of the user.
A specimen in my collection is 272 1/2 cm. in length. It is very light and can
easily be held steady by the two hands near the mouth end despite its great
length. Single-tube and split-tube blowguns, such as occur on the Rio Negro
and upper Amazon, are unknown to the Kamarakotos.

[824] The darts (kunwa) (Fig. 17 C), usually about 38 - 40 cm. in length, are
made of the ribs of palm leaves, shaved until they are nearly circular in section,
2 to 3 mm. in diameter, and very sharply pointed at one end. Curare,
[278] kumawara, is applied to about 3 cm. at the pointed end, but the very tip is
rubbed clean so that a casual scratch does not inject any poison and the darts
are quite safe to handle.

278 Curare is not made by the Kamarakotos, probably because the necessary
411 plant does not grow in this region, and they do not know how it is made. They
[439] obtain it from the Maquiritares in the form of a solid, black or dark-brown,
pitch-like substance. They moisten the solid poison with water or, preferably,
casave-juice (kumachi)[115] and rub the tips of the darts in this. Since the poison
is so dark in color and the darts are light yellow, the presence or absence of
poison on them is obvious.

411 The poisoned darts, without further preparation, are carried in a quiver,
415 mõiyɛ, made of basketwork waterproofed with a heavy coating of beeswax,
237 moromba, and with a tight-fitted skin cover, see Fig. 67. The Kamarakotos
[439] sometimes make these and sometimes obtain them, of essentially the same form,
from the Maquiritares. A second basket, tsimuiɨ, uncoated and without a top,
is attached to the quiver to carry kapok or ceiba, atsari, see Fig. 67, and jaw
of a caribe, or piranha, fish, tsipiraiɨ, is attached to the top of quiver.

114, 115 [see footnotes on p. 320, category 116 - Analyst]

sharpener, the knob from the top of a teapot, and a small square of hard rubber or other plastic of unknown original use. The strictly aboriginal yaichi[9] is usually decorated with knitted cotton balls and tassels, tufts of down or colored feathers, and teeth, hooves and claws of animals. Small silver coins, reales and medios, are eagerly sought for this purpose and two women had somehow obtained holy medals, although they were entirely unaware of their significance.

Both the prega:nsa and the yaichi[9] are undoubtedly aboriginal objects and the incorporation into them of foreign materials is a normal and inevitable phenomenon. The aboriginal kasu:ru-prega:nsa was probably made of hard seeds.[135]

Women do not wear earrings[136] and few men of the central group do so, but many of the men nominally of this tribe but from more isolated places do. This may be further evidence of the so-called civilizing influence exerted on the central group by one or two sophisticated individuals of the tribe, but it is not surely so since ear-piercing is a matter of personal taste and by no means universal even among closely related Indians who have had no such influence. Even the men with pierced ears usually insert ornaments in them only on special occasions, such as dances. The piercing of the ears consists of a remarkably large horizontal slit in the upper part of the lobe, which must be a major and dangerous operation. One boy had lost the whole lobe on one side as a result of unsuccessful piercing, although the other side was successful. Pieces of cane are inserted in these slits, generally with a tuft of colored feathers at the anterior end, and pendants may be attached to them immediately behind the ear. The most prized type of pendant, panadaino[9], and one typical of the Arekunas although it cannot be of pre-Columbian origin, consists of a double strand of beads terminating in colored tassels and with a crescentic silver ornament, made from a coin by beating and filing, attached to the middle (Fig. 32 A). Koch-Grünberg figures an almost exactly similar Taurepán earring (1923, Vol. III, Plate 5, Fig. 4). The ear plugs are usually held in place by tying a small twig in front of the ear lobe, but the two plugs are not joined by a string under the chin, as Farabee says they are among the Makuchis.

We did not see any men with pierced noses or lips, although these operations are still fairly common among related tribes, even where these have had more European influence than have the Kamarakotos. With the relative scarcity of pierced ears and of tattooing, the Kamarakotos show a definite trend away from mutilation of any sort, whenever this may have set in. Since it is true even of the oldest individuals, some of whom were born decidedly before any conscious imitation of European customs, it is by no means certain that any outside influence is involved in this, and it is more likely to be a reflection of the Kamarakotos mild, easily frightened, pain-hating character and their strong dislike of inflicting any annoyance on children.

135, 136 [see footnotes on p. 323, category 116 – Analyst]

*286 482 sides and at the bottom by a high, continuous rim of basketwork, but not at the top. In the akaiʾ the weave is the same throughout and consists of any type of lattice, that shown in Fig. 65 B being most common. In the koataiʾ the bottom is of closed twill, usually with a repeating square spiral pattern, and the sides are latticed. In both the bottom strands are continuous with those of the sides. The sides are never of closework. This basketry is bound all around the edge with split lianas in various ways like those already described for split-cane re-enforced edging on baskets. The back is re-enforced by a rectangular frame of four sticks placed inside but with the ends projecting through the basketwork, lashed with wadapi and also tied to the basketry with curagua twine. Outside the basketry, beneath the longer pieces of this inner frame, two considerably heavier sticks are lashed. A small liana or a split large one is fastened at each bottom lower corner, outside, bent over the rim, and passes down to the same corner inside. A brace of spirally wrapped wadapi runs from the edging at each top outer corner to the top edging of the back piece and another, shorter, from the free part of this to the edging between its two attachments. Finally, a stout cotton cord, to be used to anchor the lacing of the load, is usually permanently looped all around the edging and a more slender, long piece, to use as lacing, is tied to this at some point. Carrying straps, usually of bark, are attached to the heavy sticks outside the base, one to go over the head and two to slip up the arms over the shoulders, although either the head strap or the shoulder straps may be omitted. Among the Taurepánes and apparently most [412] [184] other tribes, these are used by men and women. Among the Kamarakotos they are, like all basketry, made by men but except in very unusual circumstances only the women use them, the man's back-pack being quite different (see "Transportation") and not of basketwork.

*285 411 [128] As regards the dart-quiver, nõi-yɛ (Fig. 67), I am in the same position as regarding the kapok basket that accompanies it. I cannot be certain that any particular specimen examined was really of Kamarakoto manufacture. ● [237] The mode of construction is also largely concealed in the finished article, which is all I have seen, by its being heavily covered with beeswax. In this case, however, all are nearly the same in construction and since the Kamarakotos do make some, a general description must apply to their work. The inside of the quiver is a separate basket (sewn to the outer layers) which in the cases I have seen has a square single-hourglass base and all-over twill sides. This is surrounded by at least one and apparently several other layers of heavier basketry, forming a long cylinder flaring at both ends. The upper end is left open, its thick edge neatly braided, and the lower end closed with a circular plate cut from a calabash, tied in place with curagua twine. Except for this [283] base and the upper rim the outside is heavily smeared with beeswax. At about the middle a wide spiral wrapping of moriche cord is tightly applied over the beeswax, and into this is bound a short loop, just long enough to slip over the

[text continues on p. 198]

*285 411 283 237 shoulder, usually also of moriche cord, braided.[158] The kapok basket is usually tied to this. A cover is made of a circular piece of rawhide, usually deer, by shaping it over the top when wet and allowing it to harden in the proper shape. This is also tied to the carrying strap. One ramus of the jaw of a caribe ("piranha") fish is tied to the rim of the quiver and it is ready for use.

*285 227 The last usual type of basketry is the muroi' or fish trap.[159] The general form and operation of these has been described under "Fishing." Here it is only necessary to note that it is a framework of withes that are not themselves woven or plaited but are simply tied together by wrapping with basketry strands, the only example of wrapped work seen among these Indians.

*285 192 197 The nomenclature of basketry differs more from tribe to tribe than do the baskets themselves. Sometimes the names are descriptive and different tribes vary the descriptions. In other cases cognate special words are used but are applied to different objects by different tribes. A good example is the name pakara which in Arekuna means "purse" and is applied by the Kamarakotos to their thread-textile purses. In British Guiana the same word (from which "pegall" or "pack-all" of the colonists is derived) is applied by the Carib tribes to storage or carrying baskets, commonly to what Kamarakotos call ama:tu, which are entirely different from the Arekuna pakara.

The following synonymy of Kamarakoto and Taurepán names shows how different nomenclature may be even between dialects of the same language.

	Kamarakoto	Taurepán
Mats.		
	o. olori	wörowori
	(Not observed)	sumbarima (plain plaited casave mat).
Trays and sieves.		
	(Not observed)	arikoponbə (shallow, plain plaited saucer-like mat or tray).
	œapa	œəpa
	pangai'	pəngə'
	matu:tu	(Not observed)
Sacks, etc.		
	wakawa'	(Not observed but doubtless known and essentially a large pakaruma.)
	(Not observed)	pakaruma (deep, plain plaited carrying bags made in many sizes and shapes some of which have special names).

158, 159 [see footnotes on p. 326, category 116 – Analyst]

534

Duct flutes

With deflector (and stops) 7. End-blown flute, plug-flute, or flageolet.

[114] In Roth's earlier and less scientific classification these various instruments would appear as:

I. Wind	4.	Wooden trumpet.
	5.	Horn trumpet.
	6.	Flute.
	7.	Flageolet.
II. Reed (not observed)		
III. String (not used)		
IV. Percussion	1.	Seed pods.
	2.	Rattles.
	3.	Skin drum.
V. Friction (not observed)		

[114] Von Hornbostel's classification (in Koch-Grünberg) is essentially like that of Izikowitz but less detailed.

1. The numerous necklaces and arm or leg-bands to which are attached jingling objects are in effect jingle-rattles. Some of these are often worn in [535] everyday life without definitely musical intention. Jingling arm and leg-bands are, however, sometimes especially donned for dancing and then may be classed [824] as true musical instruments. Those seen were all of hard seed pods or small [237] fruit shells. Quite possibly hoof, bone, and beetle-wing jingle rattles, widespread in this part of the world, are also known but they must be relatively rare.

2. The Kamarakoto rattle is the well-known maraka (or "maraca"), a gourd rattle with a short wooden handle by which it is shaken. The handle passes entirely through the hard, hollow gourd, in which seeds or pebbles pro- [171] vide the sounding agency. Nordenskiöld and Izikowitz have shown how widespread such rattles are and the latter concludes that they have been diffused from a Central American focus, not, as has been claimed, exclusively or particularly by the Arawaks although, among other ethnic groups, these Indians [192] had a part in its spread. The Kamarakotos use the word maraka for it, an international word that has spread perhaps through the Tupi "lingoa geral" into [171] many, but not all, Carib and Arawak dialects. As is well known this instrument and the name "maraca" for it have been adopted in the Spanish-American culture of northern South America and the West Indies and with the recent popularity of the music of this region (especially Cuba) have become known to virtually the whole civilized world. The Kamarakotos' use of the instrument may confidently be considered aboriginal, as (collaterally) the source and not a derivative of the Venezuelan (Cuban, etc.) maraca. They use the rattle for

They use the rattle for
534 dancing, but a legend suggests its connection with magic, a connection which
535 Izikowitz believes to have been involved in the spread of this instrument. In
773 this legend a maraka appears as a magical instrument the sounding of which
224 causes peccaries, the favorite prey of hunters, to appear. In fact the use of the rattle in dancing is probably connected with this sort of hunting magic, although the connection is not now clearly recognized by the Indians.

534 3. The Kamarakotos make drums (Fig. 68) of various sizes but all are constructed in the same way and all are light and portable so that the player can carry one and dance at the same time. The kettledrum and the tubular (open bottom) drum are unknown, only the two-headed form being used. The body is made of a section of a tree trunk (a white, soft, unidentified wood) of appropriate diameter, with the center hollowed out. A single round hole is
● [237] made in the side as an air vent. The drumheads are made of hide, deer, lapa, peccary, etc., — a specimen has deerskin on one end and peccary on the other and apparently any hide of proper size is used indiscriminately. The hair-side is out on the finished drum but the hair is removed from the exposed surface.
[284] The skin is lashed by spiral curagua windings to a liana hoop of proper size to fit snugly on the drum body onto which it is slipped. It is held in place and the drumhead stretched by placing a second hoop distal to it (nearer the end of the drum) on each end and these tightening hoops, which are not fastened to the drumhead or body, are drawn toward each other by a crisscross lashing of heavy cords. Where these cross, at the middle of the side of the drum, a circular lashing of the same cord is fastened and from this a carrying cord projects, which may be made into a loop by tying its end to one of the lashings. The drum is carried in one arm and played with a single stick held in the other hand.

114 The origin and distribution of drums in South America have given rise
171 to extensive discussion, most of which is adequately summarized by Izikowitz.
174 The pre-Columbian distribution cannot now be exactly reconstructed except
534 that it was certainly wide. The kettledrum is the oldest and from it an open-bottomed drum developed in Mexico and Central America. It was formerly supposed that two-headed drums were all post-Columbian but Izikowitz has shown that such drums are indigenous at least in Peru and adjacent regions. On the other hand Izikowitz agrees with most previous students in concluding that the drum was unknown in northeastern South America (Amazonia, the Guianas, Venezuela, and the West Indies, at least) until introduced by Europeans. Only a few students have ventured a contrary opinion, for example, Williams says of the Makuchi word sanbura, "This may perhaps be a native word as the drum must have existed before the advent of Europeans." Roth has pointed out apparently conclusive evidence that the first Europeans, including Columbus himself, found single-membrane drums in use in the West Indies, evidence apparently overlooked by Izikowitz. A few early travelers in the Guianas and in Amazonia also mention what seem to be one-membrane drums

534 197 202 [535] Kamarakotos do not signal with trumpets and were using their cow-horn trumpet along with the native kamai in dancing. They call it by the colloquial Spanish word "cacho" (kacho).

534 171 [128] 6. Without prompting, native informants spoke of a side-blown flute, called naunau. Such flutes, highly variable in detail, are common in the Guiana region (Roth, Izikowitz) and are known from the Taurepáne (von Hornbostel). Unfortunately I can give no reliable details because no naunau was owned by any of the nearby Indians and I could find no one who would make one, although several professed acquaintance with it.

534 [124] [237] 7. One of the commonest and, to our ears, by far the best of Kamarakoto instruments is an end-blown duct flute with deflector and stops, or a plug flute (in Izikowitz's terminology), in other words, a native flageolet. The generic name for this is lue (or rue — whence the place name Luepa in the Gran Sabana), from the reed of which it is made, and the commonest variety, a small flageolet, is called kaikara.[163] The kaikara has a proximal beeswax deflector, leaving only a narrow superior air passage, and four primary stops. These, as well as the sound orifice immediately distal to the deflector, are made by burning. The most proximal of the four stops is placed at one-third of the distance from distal to proximal ends of the instrument and the other three stops evenly spaced between this and the distal end. A supplementary stop, thumb hole, is placed on the lower surface immediately below the first (most proximal) primary stop. This is stopped by the left thumb, while the left index and middle fingers cover the first two stops and right index and middle fingers the two more distal stops.

This instrument has a rather weak but pure and pleasing tone not unlike that of a European flute and with considerable range and variety so that, unlike any other Kamarakoto music, skillful playing on it was enjoyable to our ears. [535] [533] It is used in some dances, notably the tuküi? (not the parichara), and, unlike any other instrument as far as we observed, it is also played (by men only) for simple pleasure and entertainment. I have even seen a young man wandering along by himself across the sabanas happily playing really pretty snatches of melody on a kaikara as he went.

534 171 Izikowitz has shown that flutes of almost innumerable varieties are especially characteristic of aboriginal cultures in South America. In his class of plug flutes, to which the typical Kamarakoto flageolets belong, he distinguishes a purely Indian, pre-Columbian type, of which the kaikara just described might almost be taken as the prototype or classic example, as well as types modified under European influence and others which are native copies of old European models. The Kamarakoto flageolets show no trace of European influence.

As a supplement to this review, it seems advisable to list a few instruments not observed among the Kamarakotos but known among nearby tribes of similar culture:

163 [see footnote on p. 326, category 116 - Analyst]

101. These particular Arekunas have no tribal name. The Taurepanes, like the Kamarakotos, are also Arekunas but of a more or less definable tribal group within the Arekuna horde.

102. According to the legend of an Indian war perhaps 75 to 100 years ago, the tribe was then decimated, but in the following generation or two increased until it was more numerous than now.

103. One small boy, with a Spanish name, revealed his Indian name to a member of our party with whom he was on particularly close terms, but he immediately regretted it and denied that he had done so. As I did not myself hear the name I do not record it.

104. As a joke, names of members of our expedition were given to several Indians who had not had Spanish names and these were accepted and used by the Indians themselves.

105. At a dance we attended, drinkers who had become unconscious were stowed away in the work-house as long as the hammock-supply held out.

106. Most of the expedition's thatching was with Mauritia leaves, but the Indians pointed out to me (quite correctly) that they did not bother to make as good houses for us as for themselves. I also suspect that they were conserving the dwindling supply of easily available Oenocarpus leaves for their own use.

107. For convenience and in accord with English usage, I shall call the plant and its product casave (or cassava), but properly speaking the plant is "yuca" (which of course has nothing to do with the plant called "yucca" in North America) and only the prepared root is "casave." The Kamarakotos call the plant kosɛra, the root kösɛ, and the prepared bread eke.

108. This is unusual among related tribes and we were not there in the planting season, but the Indians unequivocally informed us that planting is man's work.

109. As may be seen in Koch-Grünberg, the Taurepanes, at least, have legends which as a whole are pre-Columbian and in which bananas play a role, perhaps as intrusions — but perhaps because they really were known then?

110. In passing, I may mention that the Indians often stick the jawbone of an eaten animal into the sticks in the inside of the roof and leave it there. They maintain that this has no more significance than to remind them of a

237 pleasant event. The small number that accumulate would suggest that the event
211 is very rare indeed, but not all jaws are saved.

411 111. A member of our party easily broke one in discovering this fact.

112. It should be mentioned that these names apply primarily to the point, and only secondarily to the whole arrow.

[114] 113. Koch-Grünberg says that he did not see the supalari among the Taurepanes, but they do have it and the name ("zipõla:li") is given and correctly defined in his vocabulary.

114. Farabee says that these teeth are not sights but indicate the side to be held up. With the Kamarakoto blowgun, at least, it makes no difference which side is held up.

411 115. This is the same juice that the Indians put in their stews and is not
278 poisonous per se. The Indians believe that it adds to the efficacy of the curare, but I do not know whether this is really true. The curare is certainly quite effective without it.

411 116. At least among the Kamarakotos the almost universal statement
237 that this fish jaw is carried for the purpose of sharpening the darts is untrue.
412 Indeed sharpening a prepared dart would remove some or all of the poison and render the dart ineffectual. They must be sharpened before poisoning and before placing in the quiver so that the carrying of a jaw with the quiver cannot be for this purpose.

231 117. Koch-Grünberg mentions how abundant dogs are among the
171 Maquiritares and that they are assertive and mean-tempered and good hunting dogs, which agrees with their fame among the Kamarakotos and emphasizes their distinction from the Kamarakotos' own dogs.

227 118. The only specimen with which the Indians could be persuaded to part was made in the Gran Sabana, but it is identical with those of Kamarakoto manufacture.

226 119. Koch-Grünberg identifies the ing' of the Taurepanes as Lonchocarpus
824 densiflorus, but the Kamarakoto ing) can hardly be that species if Pittier's description of it is correct. It is more likely that aya, which Koch-Grünberg
[119] identifies as Clibadium, is Lonchocarpus. The classification or identification of the various fish poisons appears to be in a chaotic condition and research on